Welcome to **CYCLONE Retwisted™** by Sample Logic™

Thank you for purchasing **CYCLONE Retwisted** powered by KONTAKT PLAYER. This manual has been designed to guide you through the features available in CYCLONE Retwisted.

The information in this document is subject to change without notice and does not represent a commitment on the part of Native Instruments Software Synthesis GmbH. The software described by this document is subject to a License Agreement and may not be copied to other media. No part of this publication may be copied, reproduced or otherwise transmitted or recorded, for any purpose, without prior written permission by Native Instruments Software Synthesis GmbH. All product and company names are trademarks of their respective owners.

User Manual written by **Sample Logic, LLC**

CYCLONE Retwisted © 2015 All Rights Reserved. Sample Logic, LLC

Sample Logic™ and **CYCLONE Retwisted™** are trademarks of Sample Logic, LLC.

Sample Logic, LLC
New York
www.samplelogic.com
info@samplelogic.com

© Native Instruments Software Synthesis GmbH, 2015. All rights reserved.

KONTAKT is a trademark of Native Instruments Software Synthesis.

Germany
Native Instruments GmbH
Schlesische Str. 28
D-10997 Berlin, Germany
www.native-instruments.de

USA
Native Instruments USA, Inc.
5631 A Hollywood Boulevard
Los Angeles, CA 90028
www.native-instruments.com

Table of Contents

MISSION STATEMENT 3

END USER LICENSE AGREEMENT 3

INTRODUCTION 4

What is CYCLONE Retwisted 4

TECHNICAL SPECIFICATIONS 5

CYCLONE RETWISTED IN DEPTH 6

How CYCLONE Retwisted is organized 6
Instrument Categories 6
User Interface & Controls 7
General Feature Overview & Descriptions 12
Step Animator 12
Wave 25
Triggers 26
LFO Module 27

TIPS & TRICKS 28

TROUBLESHOOTING 28

CREDITS 29

For Installation Instructions, please see the "Quickstart Installation.pdf"
For in depth details on Cyclone 1.0, please see "CYCLONE 1.0 Manual.pdf" located in the documents folder.

MISSION STATEMENT

Sample Logic's mission is to design cutting edge tools for composers, producers, sound designers, musicians and performers of all musical styles and genres. This is why they are continually developing new concepts for sample libraries that focus on "***blurring the line between music and sound design.***™ As a company, Sample Logic continually strives to build a bridge to the future by exploring unique and undiscovered sonic possibilities with their sample libraries, while providing new and useful tools for the composer's toolbox.

END USER LICENSE AGREEMENT

All of the sounds included in our products are created and owned by Sample Logic LLC. By purchasing a copy of our products, the original purchaser/owner is granted a lifetime license for 2 machine authorizations.* Therefore, licensee is authorized to freely use the enclosed sounds for any commercial purpose provided the following conditions are met:

(1) Sample Logic LLC strictly forbids resale, relicensing, or any other distribution of these sound samples and software, either as they exist on each disc, Internet server, or any modification thereof.

(2) Licensee cannot assign, lease, lend, rent, sell, upload or download to or from any database server, or transfer any of the sound samples and software to another user.

(3) The enclosed sound samples, software, and scripts cannot be used, sold, or included in or with any commercial or retail third-party products, software, sample libraries, or virtual instruments of any kind.

(4) Sample Logic LLC is not held responsible if the enclosed sample sound material or software does not fit the end user's initial purpose. The sounds and samples are sold "as is" with no warranty or refund privileges, unless the product is proven defective. If the product is defective, the end user must contact Sample Logic LLC within 30 days after the time of purchase with defective claim to receive further instructions on how to return the defective product. No money will be refunded, however a new copy of the product will be sent to replace any defective product.

(5) Sample Logic LLC does not take responsibility for material that does not properly translate to sample instrument formats that were not originally programmed in, offered in, or intended for.

*To purchase additional licenses contact support@samplelogic.com.

INTRODUCTION

Sampling Meets Synthesis

Completely re-engineered and re-imagined, CYCLONE RETWISTED is the next generation of Sample Logic's CYCLONE. Now equipped with Sample Logic's proprietary Step and FX Animator technology along with a new dual-voice additive synthesizer, CYCLONE RETWISTED is truly a one-stop shop for astounding, inspiring electronic sounds, and the ultimate sample synth solution for Kontakt. This powerhouse virtual instrument contains over 475 brand new instruments and multis ranging from multi-layer motion pads and cinematic harmonic instruments to dubstep inspired basses, electronic hybrid leads, and experimental drum kits. CYCLONE RETWISTED also includes the original award-winning CYCLONE 1.0 in its entirety, as well as the Glow Multi expansion pack, providing a grand total of 850+ instruments and multis. So whether you're on a tight deadline, in need of inspirational presets and production tools, or looking to dig deep and create your own twisted instruments, CYCLONE RETWISTED delivers amazing multi presets and instruments that are production ready and can be quickly customized for instant transformation.

Sickly Retwisted

Sample Logic has reinvented the user interface from the ground up! The core of CYCLONE RETWISTED is focused around the user interface and experience, providing the freedom to infinitely transform samples into awesome twisted evolving synths with enormous power. The interface still includes Sample Logic's signature Triggers, Wave, and LFOs, and now rises to new heights with several added features such as:

- An expanded, dual-voice additive synthesis engine called "Wave"
- An easy to modulate and sequence multi-voice "Pitch" section
- A "Dual Filter Oscillator" for unprecedented rhythmic effects
- Sample Logic's proprietary Step Animator and FX Animator sequencers

Double The Fun

CYCLONE 1.0 introduced Sample Logic's additive synthesis engine, "Wave," and now CYCLONE RETWISTED takes it to the next level with 41 wave shapes to choose from, and a dual-voice engine with independently-controllable volume envelopes, hi-cut filters, and FX animator engines. With this newly expanded, transposable wave section, waveforms can be added to the instrument's overall sound, leading to endless customization and massive synths. In addition, each waveform volume can be sequenced via a Animators. Wave can be used in many ways, here are just a few examples:

- Add a sine wave transposed down a few octaves to add sub and thicken up a bass
- Animate a wavetable volume to add a motion layer on top of a static pad
- Transpose a wave up a few octaves to add harmonics and make the overall instrument brighter
- Transpose a wave down a 5th to create harmonic instruments

Multi Script Macros

One of the most powerful features in CYCLONE RETWISTED are the powerful "Multi Script Macros", first introduced in Cinematic Guitars 2. Now more twisted than ever, Multi Script Macros can be automated by using the new macro knob step sequencers, resulting in real-time macro sequencing and instrument parameter control. On top of that, each of the 6 macro knobs can be assigned to any combination of instrument parameters within a multi. Multi script macros are completely customizable and can be easily created and saved. By design, any combination of instrument interface parameters can be assigned to a single macro. Whether performing live or automating a multi in a DAW, Multi Script Macros are the perfect production solution.

TECHNICAL SPECIFICATIONS

CYCLONE Retwisted includes over 850 instruments & multis including CYCLONE Retwisted, CYCLONE 1.0, and the Glow Multi Pack, and a 3.27 GB compressed sample library using Kontakt's lossless sample storage compression. All samples are delivered at 44.1kHz/24-bit.

System Requirements

- Requires Kontakt 5 Player (Free) or Retail version (sold separately) Version 5.4.1 or higher
- Mac OS X 10.7, 10.8, or 10.9 (latest update), Intel Core Duo, 2 GB RAM (4GB recommended)
- Windows 7/8 (latest Service Pack, 32/64 Bit), Intel Core 2 Duo or AMD Athlon 64 X2, 2 GB RAM (4GB recommended)
- 3.27 GB free disk space for CYCLONE Retwisted sample content
- 1 GB free disk space for Kontakt 5 Player

Compatibility

- Stand-alone
- VST
- Audio Units
- RTAS (Pro Tools 9 + 10); AAX Native (Pro Tools 10 or higher); 64-bit AAX plugins (Pro Tools 11)
- CoreAudio
- ASIO
- WASPI

Kontakt is continuously being updated. For the latest system compatibilities visit the Native Instruments website.
http://www.native-instruments.com/en/products/komplete/samplers/kontakt-5-player/

CYCLONE RETWISTED IN DEPTH

Important features that will enhance your experience with CYCLONE Retwisted:

- Most instruments feature a variety of key ranges and transpositions that are pitched relative to the chromatic scale.
- Samples have been mapped so their fundamental pitches are nearest to the middle C octave range (C3). Sample ranges outside the recommended key map should be used at your own discretion.
- Sample key ranges have been stretched (transposed) to maximize creative possibilities and sonic fidelity.

How CYCLONE Retwisted is organized

CYCLONE Retwisted includes hundreds of all-new patches, as well as Cyclone 1.0 in its entirety, including the Glow multi expansion pack. Both are intuitively organized and divided into two main sections: *Instruments and Multis*.

The instruments are subdivided into six categories (CYCLONE Retwisted adds a seventh: Wave Synths). Each category is named by a general performance type or intended use. Within each folder are instruments that are named by their by genre, timbre, and the mood they evoke, but by no means should they be limited by their title or category. Our system is designed to better help you with organization and finding the sound you are looking for. Please keep in mind that Instruments are named based on what our programmers felt appropriate. Some could fit into multiple categories; therefore they are named in a way that suggests this. In these situations, the instruments are named based on a genre that it most appropriately suggests.

Instrument Categories

INSTRUMENTS

Arpeggiated – *Customizable tempo-synced arpeggiator driven melodic loops.*
Bass
Harmonics – *Samples pre-designed with harmonic timbres*
Kits – *Percussive instruments*
Leads
Pads
Wave Synths* – *Sounds constructed entirely of Sample Logic's collection of waveform sounds*

* *only Cyclone Retwisted*

MULTIS – *Powerful templates combining various instruments into all-in-one presets.*
Construction Kits – *Various instruments types mapped out across the keymap in zones.*
Instrument Stacks – *Several instruments stacked on top of one another, sharing the same key range.*
One Note Glory – *Several instruments stacked on top of one another, sharing the same keymap range, to be performed by playing **one note**.*

User Interface & Controls

Each instrument consists of multiple windows and a static mixer control section:

EFFECTS VIEW (Main Window)

The effects window of CYCLONE Retwisted features a tiled interface giving the user ready access to 8 studio effects, as well as a Waveform Generator, FX Triggers (see page 25), an LFO section (page 26), and a mixer section to blend signals.

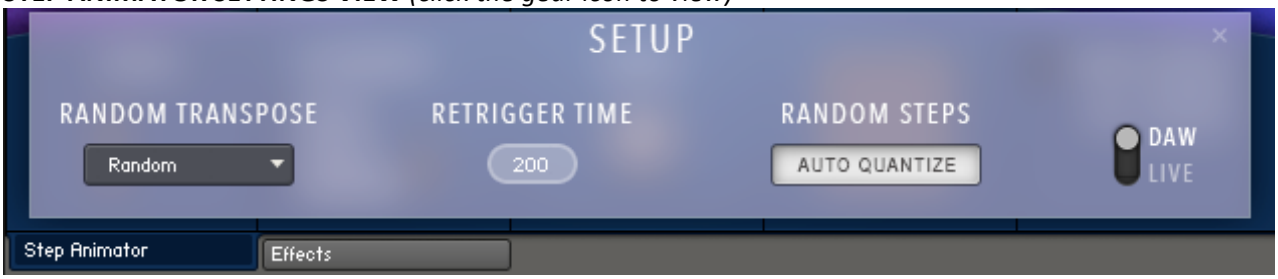
Tile Icons – Click the icon on any tile to access more control of the selected effect
Tile Slider – Adjusts the amount of the selected effect, when it is active
Tile On/Off – Enables or bypasses the corresponding effect (Open Circle = OFF, White Circle = ON)
Volume Envelope – Two knobs allow adjustment of the attack and release times of the sound
Stereo Widener – Adjust the stereo spread from natural stereo (full left), to ultra-wide pseudo-stereo (full right)
Master Lo/Hi-Cut – Two simple filters, one hi-cut, one lo-cut. The mod wheel (CC1) is pre-assigned to the hi-cut. The hi-cut is equipped with a variable resonance knob (RESO).

STEP ANIMATOR VIEW

MIXER VIEW (*click the mixer button to view)*

SAMPLES - level of the sample
WAVE 1/WAVE 2 - wave table output with independent control for each wave
MASTER - main output
Pan Sliders – Sliders above each volume knob control the position of the matching channel in the pan field (L/R).
VEL to VOL – Controls how much influence the velocity input has over volume.
FX Animator Buttons – The white circle outline below each control, when clicked, activates an FX Animator on that control.

STEP ANIMATOR SETTINGS VIEW *(click the gear icon to view)*



Random Transpose – controls the mode/key the Step Animator will lock to when the random function is applied. This applies to all note transpositions so that the preferred mode is observed.
Retrigger Time – determines the amount of time in milliseconds it takes to trigger a new note input after the previous note is released. This is used to compensate for the time it takes to change notes or chords.
Auto Quantize – forces the Step Animator sequence length to "round up" to the nearest full bar when the step length or number of steps is randomized.
DAW/Live – Adjusts latency properties of the instrument. Live incorporates an 8ms latency after note input before any playback occurs to account for notes being input with inexact timing. DAW mode operates with almost 0ms latency.

PRESETS BROWSER VIEW *(click the magnifying glass to view)*

The Presets Browser View contains presets for the Step Animator and all of its functions. It's a great way to get started quickly and rapidly modify preset sounds. Presets are divided into four sound categories: Chordal-Gated, Glitch-Experimental, Melodic, and Non Chordal, according to their likely uses. Just double-click any of the presets and it will be applied to the step animator of the currently-loaded instrument.

General Feature Overview & Descriptions

STEP ANIMATOR VIEW

A – Information Window – displays the value of the currently selected control.

B – Accessory Buttons –

- **Restart** - moves the sequence back to its first step at anytime.
- **Stutter** - when pressed, all steps in the sequence will play back as "Stutter" steps, based on their stutter speed setting.
- **Quantize** - when "Auto Quantize" is not set in the settings menu, this button will round the sequence up to the next full bar by adding steps.

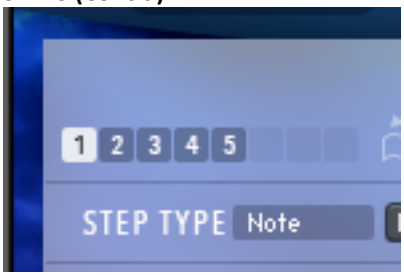
- **Random** - applies random settings to all parameters of the step animator that are selected for randomization. The "R" button next to each parameter will glow green to indicate it is armed for randomization.

C – Speed Section – changes the speed of playback. Selectable to 1/2x the host BPM, 1x the host BPM, or 2x the host BPM.
D – Playmode Controls – affects the way the step animator plays. Users can select latch mode, freeze mode, and random mode. Low A adds stutter on a per note basis. Performance tool. Bb is glide, B is freeze

- **Latch Mode** – the step animator plays back whatever note or notes have been input until they are released and a new note or notes are played in.
- **Freeze Mode** – the step animator repeats only the currently playing step in the sequence for its duration. This holds indefinitely until freeze mode is released.
- **Random Mode** – the step animator will play once through the programmed sequence, and then play through random sequences until the notes are released.
- **Vari Switch** – when activated, this swaps every other step. (In a sequence of 4 steps, Step 1 becomes Step 2, Step 2 becomes Step 1, Step 3 becomes Step 4, and Step 4 becomes Step 3, etc).

E – Playback Direction – the step animator's sequence can be delivered from the first step to the last, or the last to the first. If playback direction is set to "FWD" the sequence will play from its first step to its last, and if it is set to "REV" it will play from its last step to its first.
F – Swing Control – adds a humanized feel by causing alternating notes to play slightly late.
G – Steps – the number of sequencer steps that will be played back. Determines the number of "step strips" that are displayed below.
H – Octave – number of octaves the note input will be transposed over.
I – Duplicate – copies the existing step sequence, doubling the length of the sequence.
J – Metronome Indicator and Time Signature – The metronome light blinks yellow on the beat of the host tempo during playback. The time signature determines how long sequences should be for the quantize control.
K – Presets – CYCLONE Retwisted comes with over 150 step animator presets that can be selected here
L – Settings – Deeper instrument settings and controls
M – On/Off – Enables or disables the Step Animator
N – Step Indicator – the white circle indicates which step of the sequence is currently playing
O – Step Page List – when a sequence of more than 16 steps has been programmed, tabs will appear here (see below)

STEPS (Cont'd)



The Step Animator can run sequences of up to 128 steps. When an instrument's sequence contains more than 16 steps, tabs will begin to appear in the upper left of the Step Animator as seen above.

A – Book Icon – when activated (clicked) Step Animator auto scrolls to subsequent tabs (steps 17-128) when present
B – Step indicator – indicates the currently playing step in the sequence
C – Random Buttons – the "R" button next to each parameter, when engaged, allows that parameter to be changed by the "Random" button in the master section at the bottom of the interface. If a parameter's "R" button is not engaged, it will remain unchanged when the "Random" button is pressed.
D – Step type – There are several step types available in CYCLONE Retwisted

---- – indicates that there is a rest, or no note playing on this step

Note – indicates that a note will be triggered on this step and played normally for the length indicated below

Stutter – indicates that a note will be triggered and subdivided at a speed determined by the "Stutter Rate" control below. The total length of the stutter is still equal to the length indicated below (e.g. if Length is set to 1/8 and stutter rate is set to 32nd, a total of four 32nd notes will play on that step)

Glide – slides the pitch of the played note to the next note in the sequence.

Freeplay Mode – indicates that a step lasting the predetermined length will allow the player to trigger notes of any rhythm and pattern, before the arpeggiator resumes at the next step

Stutter Alternating – sets step to stutter through notes being played, alternating between each note similar to an arpeggiator within an arpeggiator. Only works when step type is set to chordal.

E – Chain icon – links all controls of the related type (e.g. if the chain icon is engaged for Velocity, when one velocity control is adjusted, all others are adjusted by the same amount – the controls are linked)

F – Velocity Master

Presets – CYCLONE Retwisted comes preloaded with a number of velocity presets. Select them here. They include 3 different fixed velocities for each step, as well as shapes and gate patterns.

To Vol – controls the impact input velocity has on output volume

MW – assigns the mod wheel control to the input velocity. The MW button is available on several controls in CYCLONE Retwisted and links the specified control to the mod wheel for user control.

Random Velocity – humanizes the velocity by randomizing it over a predetermined range above or below the actual input.

IN/OUT – determines how velocity is interpreted by the instrument. IN = user performance dictates velocity input, which is then passed through the Step Animator's velocity processor. OUT = the pre-programmed step/velocity sequence dictates the output velocity as a hardcoded sequence so that a pattern plays exactly the same way every time, not influenced by MIDI input velocity performance.

G – Pencil Icon – opens a dialog that allows the user to draw in patterns for Velocity, Duration, and Pan controls. Each step in the Easy Draw dialog is then assigned to one step of the sequence (see image below).

H – Velocity Sliders – control the input velocity of each step.

I - Length Presets – CYCLONE Retwisted comes preloaded with a number of length presets. These can set all steps to any subdivision or automatically halve or double the length of each step.

J – Length Values – the length value of each individual step can be controlled by assigning it with this box.

K – Arp Type presets – CYCLONE Retwisted comes preloaded with a number of Arpeggiation Type presets. These can be used to set all steps to a single arpeggiator behavior.

L – Arp Type values – controls the arpeggiator behavior for each individual step.

M – Reset Transposition – sets the transposition values of each step back to 0.

N – Transposition Values – adjusts the pitch of each step relative to the note input in semitones.

O – Duration – controls the length of each note as it is played. When turned to its max value the note will play back for the full duration of the length value. When turned to minimum value the note will play back short.

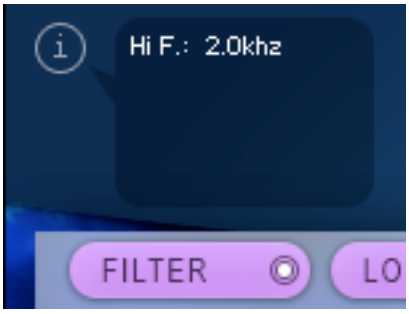
P – Stutter Values – controls the speed of the stutter for stutter note types or for when the stutter control is activated in the master section.

Q – Pan Values – Controls the position of the selected step in the stereo (L/R) field. Can be used to create unique positional effects.

Easy Draw Dialog

EQ – *3-band Equalizer*

Presets – Choose an *EQ* preset from the dropdown menu.
GAIN – The boost or attenuation at the selected frequency.
FREQ – Frequency center of the band. The exact center frequency is displayed in the "info box" in the upper left, above the "Filter" button. (See below)



COMPRESSOR

COMPRESSOR SECTION

Presets – Choose a *COMPRESSOR* preset from the dropdown menu.

THRESHOLD – Sets a level above which the compressor starts reducing peaks. Signals above the threshold are affected, those below are unaffected.

RATIO – Determines the amount of compression.

ATTACK – Sets how quickly the compressor kicks in after input signal exceeds the threshold.

RELEASE – Sets how quickly the compressor stops when the input signal falls below the threshold.

TRANSIENT SECTION

ATTACK – Emphasizes or de-emphasizes the transient, independent of level

RELEASE – Emphasizes or de-emphasizes the sound after the transient, independent of level

OUTPUT – Sets the output level of the overall processed effect.

FILTER – *Hi-pass Filter with Resonance & Lo-pass Filter*

LO FREQ / Hi FREQ – Use the knobs to set the frequency at which low/high frequencies signals are cut (attenuated).
RESON – Use the Resonance knob to create a boost at the Hi-Cut cutoff frequency.
TO VELOCITY – Scales the effect MIDI input velocity has over the Hi FREQ(uency) cutoff. Turn the knob more counter-clockwise to maintain a more consistent cutoff frequency regardless of input velocity. For more variation, and a more dynamic instrument, turn the knob more clockwise. Lower input velocities will result in a lower cutoff frequency. This part of the effect works when the LFO and DFO are active as well, and can be used to create dynamic effects with the Step Animator.
FX Animator Buttons – The white circle outline below each control, when clicked, activates an FX Animator on that control.
DFO – The "DFO" icon, next to the FX Animator button below the Hi Freq control activates a Dual Filter Oscillator instead of a standard FX Animator.

What Is a DFO?

The DFO is, put simply, two LFOs controlling the same Hi-Cut filter. The LFOs run in parallel, and are sequenced to control strength over time. Each LFO has a speed control and a step sequencer. There are also a selection of presets to allow quick startup.

LOFI

BIT – Determines the resolution in bits. Lower values cause a stronger lo-fi effect
S RATE – Sample Rate reduces the high frequency response and overall signal quality.
NOISE – Adds hiss to the audio signal.
COLOR – Noise Color Determines the tonality of the noise applied to a signal. Increase to dampen high freq. noise.
OUTPUT – Sets the output level of the overall processed effect.
Note: When a LOFI parameter is assigned to an FX Animator, its knob controls the strength of the parameter being sequenced.

DISTORTION – *Distortion & Saturation*

SATURATION – Controls the amount of saturation.
DRIVE – Determines the "crunch factor". The amount of distortion.
OUTPUT – Sets the output level of the overall processed effect.
Note: When a Distortion parameter is assigned to an FX Animator, its knob controls the strength of the parameter being sequenced.

DELAY

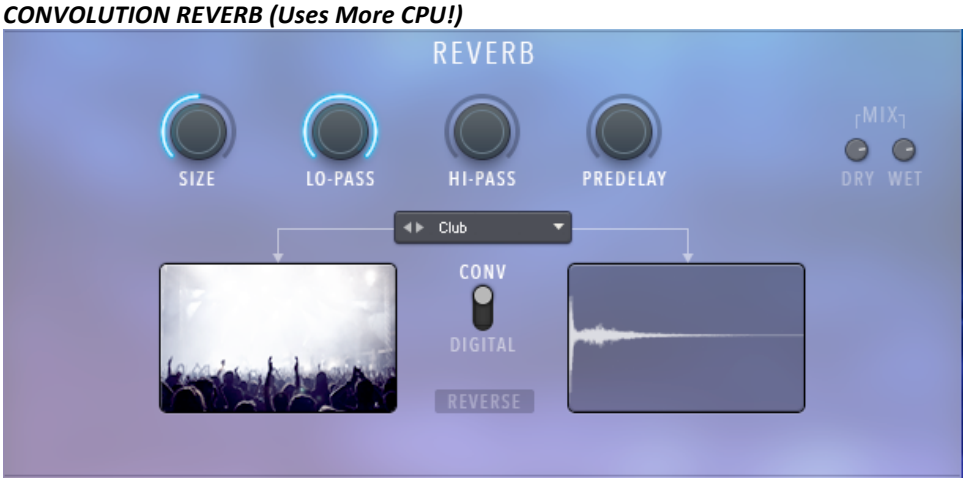
TIME – Sets the time resolution of the delay based on rhythmic values.
DAMPING – Reduces high frequencies in the delayed signals.
PAN – Sets a panning effect where consecutive repeats/echoes alternate between left and right channel.
FEEDBACK – Sets the amount/presence of repeating echoes.
DRY/WET – Sets how much delay is applied to the mix relative to the original signal.
Note: When a Delay parameter is assigned to an FX Animator, its knob controls the strength of the parameter being sequenced.

REVERB – *Digital or Convolution Reverb Module*

DIGITAL REVERB

SIZE – Changes room size.
COLOR – Determines the type of material used to construct the room.
DAMPING – Sets the amount of absorption in the room. Higher values = more absorption.
PREDELAY – Adds a short amount of delay before the effect takes place.
STEREO – Adjusts the width of the reverb's spatial image.
DRY/WET – Determines the balance of affected and unaffected signal. Can be used to make up volume lost when adding significant amounts of reverb. Use the WET knob to increase or decrease the amount of reverb.
PRESETS – Choose a *Reverb* preset from the dropdown menu or toggle left & right.
CONV/DIGITAL – Switch between an impulse response or algorithmic version of the selected reverb preset.

CONVOLUTION REVERB (Uses More CPU!)



SIZE – Changes the length of the impulse sample.
LO-PASS – Attenuates frequencies above the chosen cutoff frequency.
HI-PASS – Attenuates frequencies below the chosen cutoff frequency.
PREDELAY – Determines the room size by setting the length of the effect.
DRY/WET – Determines the balance of affected and unaffected signal. Can be used to make up volume lost when adding significant amounts of reverb. Use the WET knob to increase or decrease the amount of reverb.
REVERSE – Reverses the playback direction of the IR.

WAVE – *Wavetable Synthesis Engine (subtractive & additive)*

WAVE Chooser – Choose a preset *WAVETABLE* from the dropdown menu.
WAVE Selectors – The circular icons labeled 1 and 2 next to "WAVE" toggle between control sets for two separate wavetable engines.
TRANS(pose) – Sets the transposition of the *wavetables* (3 octaves up/down). *Use this to offset the wavetable samples from the standard instrument sample set.*
VOLUME knob – Controls the gain of the wavetables.
FILTER knobs (HI-CUT/RESO) – attenuate the wave's treble frequencies with a hi-cut filter with adjustable resonance
LINK Icon – Links the Filter and Envelope controls so that they simultaneously affect Wave 1 and Wave 2
ENVELOPE – Adjusts the character of the Wave's envelope. A is Attack length, D is decay length, S is sustain length, and R is release length.
DETUNE – Sets the pitch difference between the sample and the wavetable (fine tune).
RANGE – Sets the key range over which the wave plays back.
Note: When the VOLUME parameter is assigned to an FX Animator, its knob controls the strength of the sequencer.

TRIGGERS – *Trigger Pad Effect Module*

Presets – Choose a *Trigger* effect preset from the dropdown menu.
Trigger Pads – Click a Trigger pad to activate an effect chain. Add up to 8 effects chains simultaneously.
VOLUME – Controls the gain of the instrument to compensate for changes caused by Trigger effect chains. Volume is independent for each Trigger. When no Trigger is active, this knob controls the main instrument output.
Note: When a Trigger effect chain is activated the Trigger pad will glow white.

LFOs – *Low Frequency Oscillator Module*

LFO ON/OFF buttons – Activates LFO modulation for any one of the 8 parameters indicated *(**Blue** = ON, **Black** = OFF).*
LFO Wave Type Chooser Menu – Choose a LFO wave type ***(Sine, Triangle, Saw, Square, Round Saw, Jagged Saw, Weird Square)*** for modulating the specified parameter.
SPEED – Determines the speed of the LFO.
FADE – Adds an attack envelope to the LFO.
% – Controls the strength of the LFO effect over the specified parameter.
VEL button – Assigns the LFO strength to velocity input. Harder velocities will trigger a stronger LFO modulation.

TIPS & TRICKS

- CYCLONE Retwisted can be loaded into the full retail Kontakt 5.4.1 or higher, which is a separate application not included, but may be purchased from Native Instruments. This provides you the ability to customize the internal sample programming and effects. If you own Kontakt 5, you can load this library and experiment, stretch, layer, alter loop lengths, and apply additional effects to each instrument. Slight alterations in instrument programming may improve sample playback for your software and desired effect. Customized instruments should be saved with a new unique name so the originals are preserved.

- There are many sonic possibilities buried deep within CYCLONE Retwisted waiting to be discovered, but if you are just starting out or in a hurry, we suggest trying out the Multis (multi instrument presets) for a true taste of CYCLONE Retwisted. We recommend that you explore the library.

- Save large templates of instruments as Multis to expedite your workflow.

- When sequencing effects in the user interface, try adjusting the "Strength" knob(s) to moderate maximum effect ranges, especially if effects cause volume overloading or pops in the audio.

- Consider reducing the release time for instruments that are sequenced when you desire to play melodic or fast changing musical lines. A shorter release will allow sequenced effects to retrigger from the start of their pattern; otherwise they will latch onto the sequencers current location.

TROUBLESHOOTING

If something doesn't seem to work correctly, there must be a logical reason for it. Native Instruments software is tested on a variety of computers and configurations to ensure proper function. Having said that, there are an infinite number of possible computer setups and within them any number of compatibility issues, software conflicts, hardware problems, and so on.

Performance issues **-** If your CPU becomes bogged down during playback causing audio popping, glitches, or dropouts, try the following suggestions:

- Try turning off any convolution reverbs that are ON.
- Reduce the number of voices in each instrument on the instrument interface.
- Shorten the release time on an instrument from the ADSR.
- Set the Kontakt ***CPU overload protection*** to "relaxed" or "medium" etc., and/or set the appropriate multiprocessor settings from the ***Engine*** settings tab under Kontakt's ***Options*** menu.
- Adjust the latency slider under ***Audio*** settings tab from Kontakt's ***Options*** menu.
- If you have more than 2GB of RAM, experiment with the ***KMS – Kontakt Memory Server*** settings from the ***Memory*** tab under Kontakt's ***Options*** menu.

For unresolved issues, including authorization and installation troubleshooting, visit support page at www.samplelogic.com/support, or send us an e-mail at: support@samplelogic.com

Credits

Sample Logic, LLC
Joe Trupiano
Keith Robinson
Doug Schadt
Klaus Baetz
Ingo Holmes

www.samplelogic.com